

11-1977

SFA EYE



TONY LABAT: "CARDINAL HUMORS"
May 13, 1977. Performance dealing with the chief four fluids (blood, phlegm, choler, melancholy), responsible for one's health and disposition.



MIKE OSTERHOUT: "PROFESSIONAL HELP"
October 1977. (SFAI) Piece based on a Rorschach test (ink blot) I took.

Laura B. Ross Attended by 7 At Her Bridal

Laura Butler Ross, daughter of Mr. and Mrs. Thomas B. Ross of New Canaan, Conn., was married there yesterday to Peter McKay Marschalk, son of Mr. and Mrs. H. Robert Marschalk, also of New Canaan. The Rev. Alfred H. Whistler performed the ceremony in St. Mark's Episcopal Church.

Mrs. Michael W. Molloy was her sister's matron of honor. Other attendants were Mrs. Michael Viener and Andrea Marschalk, sisters of the bridegroom; Anne C. Bailey, Nantuxet, Donna M. Morrell and J. Wooters. David M. Lillman.

The bride, an alumna of Burnham School, in Mass., and Mount Vernon presented in 1967 at the Ford Junior League Ball, executive vice president of Lynch International in Mr. Marschalk is an Westminister School, the Denver and the H School of Business A.



Laura Marschalk



Mary Theo Tuomey

Mary Theo Tuomey Married

Mary Theo Tuomey, daughter of Mr. and Mrs. T. Douglas Tuomey Jr. of Pocomac, Md., was married yesterday to Stephen Austin Hayes, son of Mr. and Mrs. Webb C. Hayes 3d of Chevy Chase, Md.

The ceremony was performed in Holy Trinity Roman Catholic Church in Georgetown, Washington, by the Rev. James English and the Rev. Antoine Tibesar, who acted as officiant.

a cousin of the bride; Mary Elizabeth Dorigan, Mrs. James Fitzgerald Jr., Mrs. Joseph Johnson, Maureen Fitzgerald, Jane Perini and Shelby Smith. Jeffrey K. Hayes, the bridegroom's brother, and T. Douglas Tuomey 3d, brother of the bride, were best men.

one Ridge, in Washington in Vernon of the Authority. She is Doug- idicated ite. andson res, at- ol and ina at . Fair- a. His Wash- tetler, f the Hayes Ohio.

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Reading the Fine Print: hut 1, hut 2, tuition hike!

CREDITS

This issue was put together by Fred Hawkins, with the excellent help of Diane Kitchen, who may use this issue and my reference to get a good job typing someplace should she need it. Photos: page 2, SFAI Archives; page 5, SFAI PR; page 6, William Loo.

SFA EYE

This issue was supposed to have enough space left to promote the EYE and encourage contributions, visual, written, help out typing, etc. Well this is the space and this is the pitch: If you write a good one for World Studies, send it along. The next issue, "the 2nd annual literary review," should be a big eclectic mix in time for the beginning of the next semester.

As for visual material, I am curious about working in some stills from films, video with a piece about scriptwriting. Maybe, a photo portfolio. If anyone is interesting in publishing a selection of drawings, please feel free to bother us.

And about that scriptwriting, not so much how as maybe a straight copy of what you shoot from.

SFA EYE

NEW YORK OFFICE

CABLE: EYELET

NEW YORK NEW YORK. SEPTEMBER 11, 1977.

WHILE EATING BRUNCH TODAY THE ENCLOSED NOTICES CAUGHT MY EYE ON THE TIMES SOCIETY PAGE STOP WHAT DID THEY HAVE IN COMMON STOP TOO MUCH I THOUGHT AND TURNED TO THE ARTS STOP

30 SCOOP PETRICK

333 FAIRMOUNT

JERSEY CITY, NJ 07306

SOMETIMES IN THE EVENINGS when all is quiet around the School, I stop in the courtyard and feel the presence of Frida Kahlo (Rivera) which must be the echo from 1930 when Diego Rivera painted the mural at the California School of Fine Arts in the gallery which bears his name. I picture her visiting the school and wonder about her thoughts.

In her paintings, Frida speaks to all who will listen. Her message is personal and about her life but it reaches into other's lives and becomes universal. The painting "The Broken Column" expresses the pain she felt after suffering a streetcar accident when she was fifteen years old. Frida never totally recovered from the accident and throughout her life had many operations. She also had abortions and miscarriages in her futile attempts to have a child by the painter, Diego. Karen Peterson and J.J. Wilson in their book, *WOMEN ARTISTS: RECOGNITION AND REAPPRAISAL* (Harper Colophon, 1976), say:

Frida Kahlo has become, by her personal and artistic honesty and heroism, "La Patrona" of all those women artists struggling to find an art form to contain their own broken columns, their own transfigurations.

I believe this can be extended to include other people who are oppressed. Perhaps, this will be Frida's way of achieving the communism which she always believed in idealistically but usually did not paint or write about directly.

Ms Kahlo painted many self portraits. In one of her paintings, she paints herself as a small child suckling at the breast of the nurse who perhaps bears a resemblance to Frida. In another of her paintings, Frida painted herself facing away from an open window. The curtains are opened to show an airplane overhead; there is a clock in the room which shows the time. My impression of the work after looking at a reproduction for a time is that of waiting, the loneliness of waiting for the person one loves best to come

home. Another of her paintings came after a miscarriage in Detroit. She desperately wanted a child and was sure after this miscarriage that she would not be able to bear one— in this painting Frida put her emotions directly outside herself onto the tin on which she often painted. The power of Ms Kahlo's work and life can still be felt especially by those who are able to visit her family home in Cayoacan, Mexico, which is now the Frida Kahlo Museum.

Fortunately, she is gaining in recognition in Mexico and also with women artists and more is being written about her life and work. Andre Breton in *SURREALISM AND PAINTING* translated and published in 1965, described her work: The art of Frida Kahlo is a ribbon around a bomb.

Briefly, Frida was born on July 7, 1910, in Cayoacan, Mexico. Her father was German-Jewish and her mother Mexican. She was giving problems of "a social nature" by age 7 and by age 13 had joined the Communist youth movement. She also met Diego at 13 years of age; he was painting a mural at the Preparatoria where she went to school. She is often quoted as having said to school friends that she wanted to marry Diego and have his child. She also planned to be a doctor.

All her plans were permanently disrupted, except to marry Diego, by a streetcar accident which occurred when she was 15. She was nearly fatally wounded, suffering a fractured spine, crushed pelvis and a broken foot. While convalescing, she began to paint. Bertram D Wolfe, Diego's biographer, tells the story that when Frida

FRIDA KAHLO: a perspective

was 18 she went to see Diego with her work. Wolfe said she told Diego to come down here and when he did the "painter's eyes flashed a recognition of talent. 'Keep it up little girl,' he said at last... 'Have you any more?'"

After a year of friendship, Diego and Frida were married at her family home in 1929. Their relationship was stormy. After Diego had an affair with a woman who was a close friend of Frida's they were divorced and separated for a year. They remarried in 1940 when Diego was again working in San Francisco and were married until Frida's death in 1954.

The home in Cayoacan where Frida was born, lived with her family and later lived with Diego, and where she died is now a museum which was dedicated in her memory by Diego Rivera. Most of her paintings are there along with her diary which has been called her most surrealistic work—there are many watercolor and gouache sketches interspersed throughout the diary. Some of the sketches are so small one almost needs a magnifying glass to look at them. The sketches are packed with images depicting herself and the people she knew and seem to have a basis in biology and medicine which she was never able to study.

Although much tragedy was in Frida's life and work, she is known for her joy in living and sense of humor. She seems to be saying in her work that although much of her life is in pieces, she is on whole being—connected by miniscule tubes. She externalizes her agony in living by putting it outside of herself into her painting.

Frida also remained true to her own imagery although she could have allowed her association with Diego to change her. Much is said in Wolfe's book, *THE FABULOUS LIFE OF DIEGO RIVERA*, about how Frida learned to place her needs and will second to Diego's; however true that may have been on the outward level, one needs to take a second look at the strength of Frida Kahlo. Frida's will comes through in everything I read about her—her will to marry Diego, her will to bear a child and finally in the way she coped with her will and the events in her life.

—Cheryl Haynes

Thanks especially to Amalia M Mesa-Bains whose alter commemerating the life of Frida Kahlo is now in a show called the Fifth Sun at the University Museum in Berkeley from October 12 to November 20, 1977. The show will then go to the Art Gallery, University of California Santa Barbara, January 4 to 12. Sources include: Andre Breton. SURREALISM AND PAINTING (McDonald and Company Ltd, 1965) p 144. Teresa del Conde. "Frida Kahlo, Painter," Artes Visuales 4. Chapultrec, Mexico: Revista Trimestral, Museo de Arte Moderno, Octubre 1 Diciembre de 1947, pp 1-5 and pp 45-46. Ann Sutherland Harris and Linda Nochlin. WOMEN ARTISTS: 1550-1950, (Los Angeles County Museum of Art, 1976) p 335. Jaun O'Gorman. "Frida Kahlo" catalogue of the Frida Kahlo Museum. Editions Miquel Galas SA Mexico, 1970. Bertrma D Wolfe, THE FABULOUS LIFE OF DIEGO RIVERA, (Stein and Day, 1963)



Frida Kahlo is on the right, Diego Rivera on the left. (circa 1930)

D R G Report...

The Diego Rivera Gallery is entirely student controlled and run. In this article, the different areas of student involvement with the gallery will be explained.

THE COMMITTEE:

The Diego Rivera Committee is made up of students elected during the previous semester. It is usually comprised of three or four people. This body then acts as student representatives for the gallery.

There is a lot of work entailed with being a committee member. Much time is spent planning, doing paper work, and being involved in a curatorial relationship with the artists showing.

THE JURY:

The jury is made up of students selected by application. The job of the jury involves a two day commitment to review slides and portfolios of student work. After work is viewed, reviewed and discussed, the jury then narrows work down, and finally votes on what material will be shown in the gallery.

Jurying is a very exciting process. It gives one a good insight into some of the best work being done by our peers, and enables us to read a personal statement from each artist. It gives students the power to select art that we feel is best suited to the needs of our gallery. Jury members may not submit work during the semester that they are serving the jury.

If you want a say in what work should be shown in the Diego Rivera Gallery, the most direct means, would be to apply for the jury. There are applications available now, in the Reception Office, the Haven, (to the right of the coffee machine) and in the library. All applications should be returned to the Reception Office by November 7.

The selected jury will have a pot luck dinner party and discussion group, so that we may all meet each other before the initial jurying takes place. The pot luck dinner/discussion will be on Friday, December 2. The jury for all shows during spring semester through next summer, will be held on the following two days, December 3 & 4. If you are on the jury, it is mandatory that you come for both days, and stay for the duration of each meeting. It is important to maintain a supportive environment amongst voting members.

SHOWS:

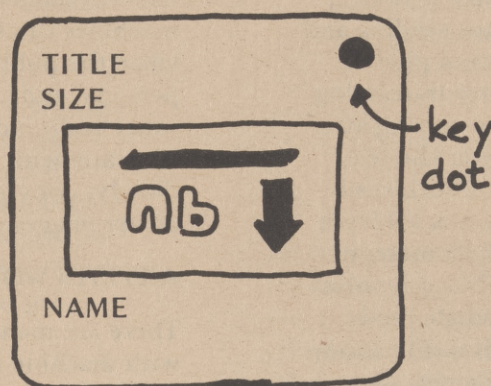
If you would like to apply for a spring semester show, here are some guidelines for you to follow, which may help you. In applying for a show, your slides/portfolios, and statement will be speaking for you. Therefore, it is of utmost importance, that your slides be of the best quality possible, and that your statement be as descriptive and meaningful as you want it to be. Do not contrive your writing to sound like something you think the jury would like to hear. Reflect your true feelings and intent. The statement is not intended to confound you, merely, to help you represent any intellectual information surrounding your pieces. Your statement will be read to the jury as your work is being viewed.

SLIDES:

Your slides should be: in focus, well lighted, photographed against a simple background. A maximum of fifteen per person will be accepted. Please submit your most recent and resolved works. The following information should appear on the slide itself:

- 1) a dot or an arrow to indicate which way the slide is to be placed in the carousel
- 2) title of the piece
- 3) size of the piece
- 4) please number slides in the order that you wish them to appear on the screen.

It would also be helpful to the people running the projector, and reading your statement if, you would make up a list of titles and sizes of work, which corresponds to the order that you wish your slides to be shown in, to use as an easy access guide to your pieces.



This image on the slide is upside down and backwards. If it is a commercial slide (Kodak, Fuji, etc.) the trade name is on the other side.

PORTFOLIOS:

If you are a photographer, or a printmaker, you may submit a portfolio. If, however you have slides of your work, they would be preferred. Please screen your work carefully, and only submit your best work. Your pieces will be handled as little as possible, but if possible, mount, or display the work to insure its safety.

ALL APPLICANTS:

Your artwork will be looked at several times before any decisions will be made. The jury has a lot to look at and consider. Some of the criterion for judging will include, looking for work which has reached a developed maturation level, and is presented in a responsible manner.

GROUP SHOWS:

You may apply for group shows. If a few people get together, and decide that their work would go together well, each person in the group should submit a representative sampling of his/her pieces. It is very important, that each member of the group have strong work, that will hold up on its own. The group show will either be accepted or rejected as a whole. Group show applicants are encouraged to apply, as, upon acceptance by the jury they offer the gallery, an instantly unified show.

OTHER PROPOSALS:

If you have a performance piece, video piece, mixed media piece, or other kind of proposal to offer the committee, please submit it to the jury. Write a detailed account of exactly what is to take place, and how much space it will involve. Special arrangements may be made for your needs, if your proposal is accepted. Include visual aids with the proposal if available.

DATES TO REMEMBER: *

October 24...Applications for show will be available in the Reception Office.

November 7...Jury applications are due. (In the Reception Office.)

November 9...Elections for the spring semester's committee will be held at noon in the auditorium.

November 28...All slides and statements are due. Please bring them in to the Reception

*The EYE is later than hoped; check dates with DRG Committee to see if they still hold.

Office. Do not wait until the last minute.

December 2...Pot luck dinner and discussion for jury members.

December 3 & 4...Jury reviewing, in the conference room.

December 6...Announcement of spring shows.

The Diego Rivera Gallery is our gallery. It is a beautiful space, and has a lot of potential. It is as good as we make it, and it is up to us to keep it going, and make improvements as we go. If you want to see changes, growth, improvement, get involved! If not, don't complain. If you have comments or questions about the gallery, please leave a note in the D.R. Gallery box in the Reception Office, with your phone number on it, and someone on the committee will contact you. Please give us feedback by way of constructive criticism, and suggestions for possible tangible change. Please comment on ways that you see the gallery succeeding also. Your input is what we need to help the gallery fit student needs.

Sincerely,

Daryl Morris - D.R. Gallery Coordinator

Steven Greenberg - Co-Coordinator

Becky Poole - Co-Coordinator

Jai Waggoner - Assistant

Ric Tringali - Technical Assistant

The Haven's Foodstuffs

The Haven's contract expires on December 15.

A survey of Haven-users taken in October revealed an overwhelming dissatisfaction with the type of food being served and the current prices. The consensus of opinion is a desire for less processed food, a better variety of hot food, more vegetarian food; as well as lower prices of course.

So the Institute is soliciting applications from individuals and firms experienced in the food preparation business. Deadline for applications is November 14. A committee of students and administrators will review all applications and decide who will take over (or remain in) the Haven by the first week of December.

Those interested in being on the selection committee see John Kriedler, Director of Administration.

A Fairy Tale

Let's say that you have a business that sells a service. Let's further say that you have subcontracted that service to an institution. One of the requirements of that contract is that you submit a quarterly audit of your income/outgo to insure that the institution is not paying too high a price for your service and profits. So, maybe a good way to hide several percentage points of your profits (and hold down wages: "Well, you know the figures; where do we get the money to pay you without increasing prices?") would be to set up a second company to sell the materials of your service to the first company.

Pretty neat, huh?

performance at machine sfaí. color xerox. mo

PERSONAL EXPERIENCE: Having given my second performance for crit, in Robert Husdon's further painting class, October 10, I feel more at ease working in what seems to be an alien space for activity here at SFAI. The piece consisted of myself and Magdalen Pierrokos reading and translating Arthur Rimbaud's "Phrases" from his collected poems, "Illumination." Magdalen read first in French followed by my translating into English. Consisting of three sets, the first translation occurring after each break in the poem; the second translation occurred after she read through the poem complete and the third set consisted of us both reading the poem through simultaneously. As the piece was spoken a 45rpm recording in French, a language record for learning to speak Chinese, occurred. The piece was called "Learning a Fourth Language," and involves the idea of articulating experience through more than one single medium. My first piece "Life will have its way if it can and resists submission to control" was performed for a Carlos Villa further painting crit, October 6. It simply involved a base activity that was recorded twice by sound tape, a third time by video-tape. The actual performance consisted of the actual performance repeated for a live video monitor as the previously made video tape was being played on a second monitor.

Even though I started out as a painting major at SFAI, my interests in performance as a new kind of theatre, other than being simply a sculptural advance, has led me to go ahead with my experiments; with a little encouragement from two of the faculty I decided that instead of going to another school that deals heavily in performance activities I should challenge the existing segregation of the arts into their principal defined modes: painting, sculpture, photography, film. Art that goes beyond object making in search of an alchemy palatable to a hunger for a new synthesis of forms, values, ideas.

DATA: Howard Fried teaches a video class for third semester sculpture students and I have met a few interested students. Also, Jim Pomeroy, Bill Morrison, Howard Smagula, among others of the SFAI faculty have given and/or are giving performances.

80 Langton Street Gallery near Folsom in SF is a major showcase for current performance, mixed or multi-media, and conceptual events.

At the October 3 meeting of the Student Senate, the Diego Rivera Gallery Committee proposed a "performance area" be sanctioned for students in front of the upstairs gallery by the steps atop the auditorium. Also it was suggested that an hour be set aside at noon for its use as well as the auditorium since there are no classes at that time. This would mean that, like the Haven wall, students would be given a chance to make their activities known and create I believe an open forum among all students for a dialogue that would go beyond the painting, film, sculpture, and photography studios.

MANIFESTO: The reinterest among art students in Dada and Marcel Du Champ, filtered through "concept art" of the early seventies, has I believe opened the door for a new craft and the awakening of alternative means of art understanding and experimentation. The steps made at Black Mountain College, North Carolina in the fifties giving us Merce Cunningham in dance, John Cage in music, Robert Creeley and Charles Olson in poetry, has established a clear link from the early Paris and Berlin Dada activities through the Bauhaus days and into the future. If we as future artists truly believe in individual freedom and the capability of producing new and exciting forms of expression, surely a synthesis incorporating all the arts should be our goal. Off the wall, can you not read the writing?

—Richard Irwin

Over the years, office copy machines have made 3-M, Verifax and Xerox household words. The comparative "newness" of these machines has reawakened the artist's role of explorer. The ease with which these machines can be operated has made it difficult for the artist to convince the public that their images done on copy machines have unique personal and aesthetic qualities. But, just as the artist has turned to other technological skills such as film, photography and video to make his statement, he has also turned to black and white and color copiers. Slowly, copy machines are becoming recognized as a valuable tool to create images or to speed up the conceptual process.

ARTISTS WORKING WITH MACHINE IMAGES

There are many contemporary artists who are working or have worked with machine imagery. In 1974 Bruce Conner worked with a black and white Xerox copier to document a series of prints regarding the fingerprinting policy of California State Colleges. The work included Xeroxes of fingerprints and photographs of Conners by the Xerox copier. By making a Xeroxed edition of his fingerprints he elevated the document to personal statement that his fingerprints were an integral part of his persona.

Sonia Sheridan, who teaches at the Chicago Art Institute, has been working with 3-M for about seven years. She feels that rapid copiers can bridge the gap between artists and public by making it possible for the public to become involved in the creative process by access to these tools. Ms. Sheridan believes that the artist must work together with the scientist and technician, "...by affecting the system, you affect the impact that the technology will have not just upon the aesthetic lives of people, but upon the kinds of use they put the instrument to work on." Most of her images are made directly on the machine, portraits, hands, and video-generated images.

Ellen Land-Weber explores the collaged image on the color machine, inventing unusual juxtapositions of pastoral scenes which are blended together to suggest a harmonious awhile. Most of her images are transferred to a larger format by using a heat transfer method which will accept the image on a coated paper which is then transferred to a larger sheet of paper by applying heat and pressure.

ABOUT THE MACHINE

The 3-M and Color Xerox machine offer a variety of different processes of interest to the artists. One of its most important uses is for instant feedback, which allows for unlimited exploration of an idea. Most images can be explored in 120 variations in an hour's time. The Xerox machine, through its generative capabilities (i.e. a print of a print, etc.) has the ability to break down visual information. This can be done by either straight copy, making a copy of a copy, of a copy, hundreds of times until the information left is a series of short lines and dots like a shorthand image of the original.

Another use of the generative system is to print an image on transparency paper which can then be cut up into slide size and projected back into the machine. This can also be done a number of times, so that it is possible to start with a 35mm slide and blow it up 400 times until it reads as an unique pattern of dots and colors. These generative prints can be placed together true to the image or used as mosaic prints to juxtapose images. The generative system provides the ability to work out of the standard copy size (8 ½ by 11 or 8 ½ by 14).

Another way to work on a larger image is using a heat transfer paper called Transeal Paper. This paper allows the image to be transferred with an iron or heat press to heavy papers of different materials. Transeal paper can be left whole or cut up as a collage and transferred next to each other or over-lapped on the paper or material. Materials which have a combination of cotton and synthetic fiber receives the image best. Transreversal Paper is used for heat transfer images which have writing on them, or whenever a reversed image is not desired. Transfer techniques can be combined with embossed papers, stuffed sculptures, or hanging fabrics.

Any transparent image 35mm slide size or smaller, can be projected onto the machine for printing. It will print 16mm or 8mm movie film, acetate painted with transparent inks, or any combination of these. Slides can also be combined with real objects, collage images or written text.

chine art, copiers, photo- materialism: ellen Brooks.

The size of the Xerox copy makes it ideal for the printing of artists books and collage work. Once the color balance has been set, it has the ability to produce 3.2 copies in one minute for editions of books.

SOFTWARE: SFAI

The Art Institute's Color Xerox machine is located in the Photography Department. There are monitors to help with questions about the machine and printing. Appointments should be made in advance. There is a Color Xerox appointment book in the darkroom monitor's office. Prints can be paid for through the Cashier by the Receptionist's Office. To help people take advantage of lower prices, it is possible to purchase a large quantity of prints at one time and use them up during the semester.

—Gail Graf-Hodgins

Sources include *3M Color*, an exhibition of color xerox prints organized by the Friends of Photography, 1973. [in SFAI's rare books collection] Mammelle.

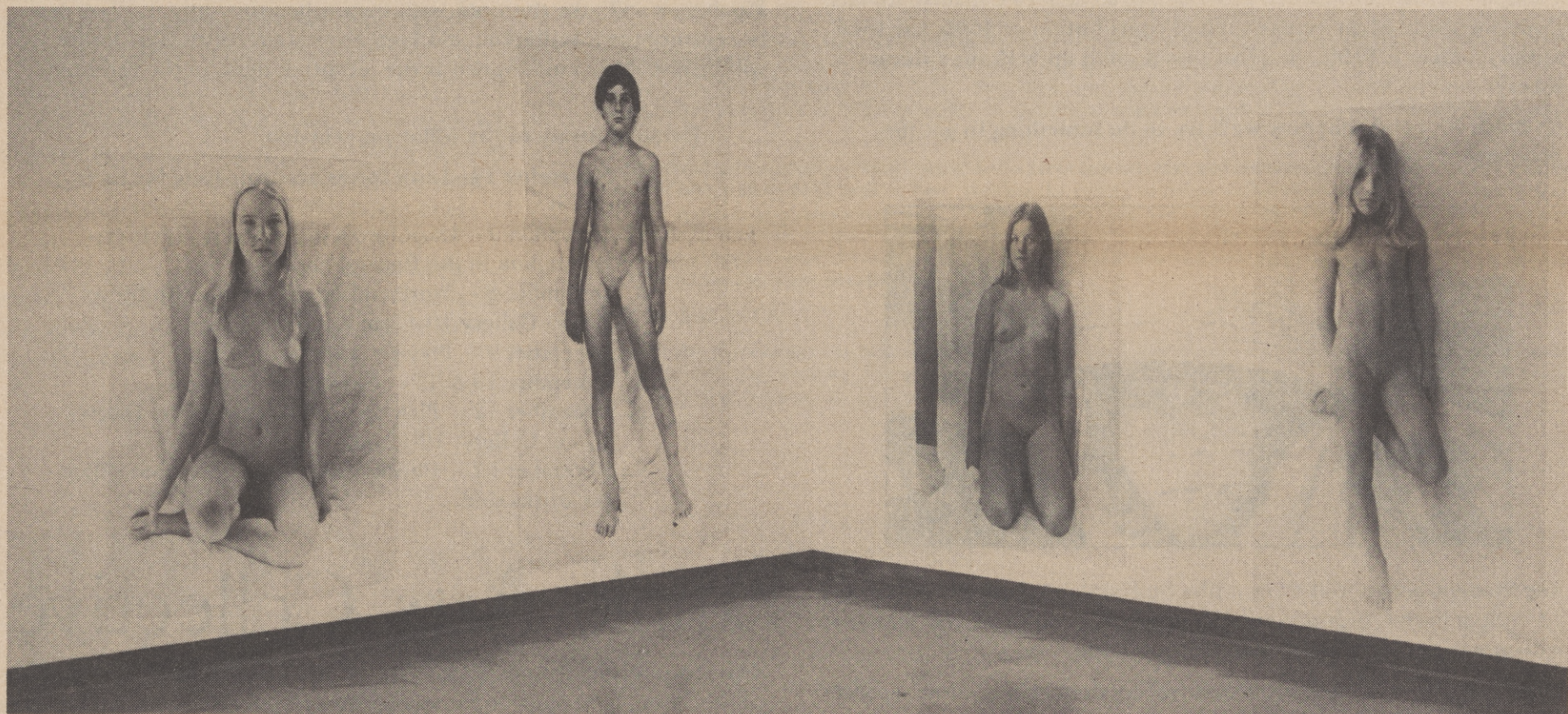
Everything that is given at all is given to vision; therefore we must have visual substitutes for the things that are normally known by touch, movement or inference. That is why a direct copy of what we see is not enough.

—S K Langer

If it isn't there, it isn't there.

—a kid on Grant Ave

Most photographic work existing today attempts to aesthetically negate the means by which the end is achieved. This is because photographers seem entrenched in an illusionist traditon from which traditional forms are at present unable to escape. There remains a dichotomy between the "thing as illusion"—the virtual space behind the "picture plane"—and the "thing as itself" which in photography seems intrinsic to the process of exposing light-sensitive materials to the shadows of our physical environment. In order to challenge this formalist/illusionist ethic (thinly disguised as "realism") it is necessary to constrict or expand the prevailing laws of form within the various fields of possibilities the meduim has to offer.



Ellen Brooks: Installation—1977. 1½ lifesize, photo on canvas. Emanuel Walter Gallery, October 14- November 27, 1977.

Currently on exhibition, in addition to the Ellen Brooks Installation is the first part of a three part series: San Francisco, Los Angeles, New York. Showing the work of artists from these three urban centers, the current show with S E Ciriclio and Suzanne Spater was organized by Cherie Raciti, the Los Angeles show with the work of 8 artists was curated by Helene Fried, Director of Exhibitions.

The present show will stay until November 29, the Los Angeles beginning December 3. Students are invited to the opening reception on Friday, December 9, 5-8 pm as well as a presentation by the artists in the show on Saturday, December 10, 12:30-4pm in the auditorium.

NEW PRICE LIST

1-20 \$.65 each
21-50 \$.55 each
51-100 \$.45 each

COLOR XEROX MONITOR'S SCHEDULE

Monday	(no monitor until evening)	Freddie
Tuesday	Craig	11-4
Wednesday	Nelcy	11-5
Thursday	Gail	1-4
Friday	Dez	1-4

Ellen Brooks' show in the Atholl McBean Gallery displays such an expansion, a correlation between material and content which is seldom seen in photographic work of any kind. The presentation is simple: thirteen images (a portion of a larger display) of nude children, ranging in age from eight to fifteen, printed respectively on thirteen sensitized canvases of larger than-life size and pinned to the wall at the corners. The children were casually, frontally posed against a white linen background, either standing or sitting. But these images are much more than representations of physical presences. Not only do they make tangible and real the obvious inherent sexuality of children (a concept with which our society seems unable to deal), but by their nature they bring attention to their own materiality. The wrinkles in the linen background of the images are correlative to the wrinkled canvases on which they are printed. The canvases in turn are hung in such a way that the edges curve away from the wall, allowing them to be felt and viewed literally as a material reality. It is remarkable that a shift in emphasis of this kind from the illusionist (ie, an adherence to erroneous perceptions of reality) to the material (physical as primary mode of reality) implies an existential attitude which is in sharp contrast to the menopausal metaphysics and pseudo-realism of much present day photographic endeavor. It is not metaphor but a multi-faceted correlative logic which gives the work its power, of reality not created but creatively demystified and percieved "as it is."

—Elliott Shannonhouse



The mailing soliciting contributions for the Aparicio Gil Scholarship Fund has turned up \$299.18 (290 American and 10 Canadian dollars). Counting the Student Senate's initial contribution of \$600, the total at the moment is \$899.18. [Can't even catch up with the tuition hikes]

So much for good will; now we'll try to do something to get the Scholarship going:



The Student Senate will show a film by Humberto Solas on November 12 at 8pm in the Auditorium. The proceeds from the \$2.00 donation will benefit the Aparicio Gil Scholarship Fund.

Solas' "Lucia" is an epic three part feature dramatizing three separate periods in the Cuban struggle for liberation. The film uncovers the participation of Cuban women in those fights.

Student Art Sale and Benefit

There will be a Student Art Sale and Aparicio Gil Scholarship Fund Benefit in the Diego Rivera Gallery, on the Haven Wall and on the Quadrangle Wall, December 10 & 11, 1977. There will be a preview reception Friday, December 9, 5-8pm, in conjunction with the Emanuel Walter and Atholl McBean Gallery opening.

All students are invited to contribute work, and if they wish, to donate 25%, 50% or 100% of the proceeds to the Aparicio Gil Scholarship Fund. If you do not wish to donate to the fund, you will receive the entire sales prices of your works that are sold.

The event is being sponsored by the Women's Board, who will send out an announcement, publicise the event, act as gallery attendants and handle sales, as well as providing refreshments for the opening.

The show will not be juried, but each person may contribute only three pieces, with a maximum sales price of \$300. Obviously, to encourage impulse buying and Christmas shopping, the less expensive your prices the better. The object, is to sell your work. Works on paper should be framed or matted with the cost included in the sales price.

In addition to student works, the show will also include pieces by faculty and other artists which are donated to the Aparicio Gil Scholar-

ship Fund.

Purchasers will take the work with them when they buy it. In order to organize the installation, and keep accurate records, loan forms will be distributed in advance at the reception desk, in the Haven, etc.

Please be aware of the following schedule:

1. November 14—Loan forms available (one for each piece)
2. December 1— Loan forms should be in the Diego Rivera box in the Reception office.
3. December 8— Work will be received in the Diego Rivera Gallery 10-12am & 1-4pm.
4. December 9— Preview reception 5-8pm.
5. December 10 & 11— Exhibition 10-4pm.
6. December 12— Pick up unsold work in the Diego Rivera Gallery 10-12am.
7. December 12— Checks available in reception office for works sold.

Ethnic Arts Collective

This semester the Ethnic Arts Collective has been formed. The purpose of this group is to open communications between faculty, and Bay Area Communities.

The group will accomplish their goals by:

1. Endorsing the hiring of 3rd World Faculty and Staff.
2. Establishing an Annual Mural Project and two Theme Shows.
3. Having an open lecture series devoted to 3rd World Aesthetics.
4. Making more scholarship opportunities available to students of considerable financial need.

Membership of the EAC is open to all who identify with the views of 3rd World People. Meetings are held weekly on Wednesday at noon in the Conference Room.

The officers elected for this year are:

Jaun Garza, Chairperson
Ahmed Sib Dial-sau, Co-chairperson
Patrice Estrada, Secretary
Leah Rueben-Taylor, Treasurer

Faculty Advisers are:

Ed Guerrero
Michi Itami
Angela Davis

The EAC is currently participating in the 3rd World Art Forum at Sonoma State. Plans for a Cultural Art and Food Event are being made for December 3. More information will be available soon.

—Jaun Garza

VICTIMSVICTIMSVICTIMSVICTIMSVICTMSVIC

(from page 8)

How about TORTURED TEDDY, the doll with a secret? There are twelve different incriminating items which range from trivial rival troop movements to the location of hidden silverware and dughters. Each item can be hidden in different parts of TORTURED TEDDY such as his gums or ear canal. Who knows what secrets TORTURED TEDDY will spill under the right form of childhood persausion? Remember it's not the secret but how you get it out of a doll that counts.

If these two fail to bring out the "macho" in your child then you'll want to try our best selling BABY BRIGADE. A collection of soft plastic infants suitable for search and destroy missions, the sack of villages, and bayonet practise. Place them in their action poses, pull the action lever, and watch as those little pickaninnies scream and wail their way into your child's heart. Compatible with this series is our ever popular MOTHER COURAGE doll which can be adjusted for all sorts of tragic adventures. This doll is also a part of our most popular ACTION VICTIMS kit which we simply call RAPE AMOUNG THE RUINS.

If that doesn't bring out the Kaiser in your offspring why not try RADIATION RANDY the war baby of the future, and MERCURY, the ACTION VICTIM'S collie that glows in the dark. Your son or daughter will shake with laughter as that roentgen soaked pooch chews off layer after layer of actual human skin from RADIATION RANDY'S poor face. Pull the action atomic lever and watch the fun! Pose both of them with another ACTION VICTIMS kit, MUTATIONS, victims of tomorrow, today!

In the future I hope to be able to market more ACTION VICTIMS kits using a historical perspective. Toys should be educational as well as being fun and with the aid of our advances in imagineering your little Napoleons will be able to relive some of history's most colourful periods. Several of the ACTION VICTIMS kits already on the drawing boards are, SPANISH INQUISITION, NIGHT AND FOG, and the one that I am looking forward to at Christmastime: CROSS ON CALVARY.

--Dennis Doty

(from page 8)

Ms Porter recommends putting 5% of your income into savings as a fixed expense. And freezing two months' expenses of the savings in case you get sick. Don't be surprised if you can't do it— about 25% of the Bay Area can't. Rather your savings will consist of scrupulously putting into the bank towards your tuition deadline.

An important point: the sooner you figure this stuff out the sooner you can alter your spending habits to meet your needs next year. This method will tell you exactly what week next Fall your money would have run out if you don't start now.

Okay. What if you've juggled and juggled the figures and end up eating on \$7 a week? The strictly usual thing would be to see Ira Durant. Probably the sooner, the better. The other thing to do is to re-examine your luxuries. Cutting out cigarettes, maybe; the Haven, for sure. Still not there? Well, let's look for a job. See Alice Noyes.

Oh yes. It won't help you to sit on these facts and figures. Each of the students who will get caught in this crunch should notarize (with Alice Eckart) the information -- better take out the fuzzy numbers -- and make four copies. Send one to Ray Mondini, Faculty Chair; David Robinson, Chair, Board of Trustees; Steven Goldstine. President and importantly Diane Kitchen, Student Senate Chair. If you think you can't afford to come back full-time next year then say so. If you'll shift down part time, again say so. Sign your name and stand up; around here to keep silent means consent.

BAILING OUT

Or maybe re-examine SFAI. Shopping for another school may not be such a big deal. Check out the catalogs, talk around. If you've been here a year, California state schools cost virtually nothing. One thing's for sure: the timing is perfect for Fall 78.

Consider going part time. Probably this is the worst solution, if the degree is important to you. You'll be trapped here longer than usual; trapped by the tuition raises of the future and the higher cost per class. Trapped also by a near certainty of keeping a low paying job that fits your schedule. Job? Why otherwise go part time, except to hold a job? Perhaps the only other reason would be to get into the specific class you need— skim the cream, so to speak. In other words, abandon the degree ambitions and zero in on what you need and want.

Or go public. Open Studio is nearly equivalent to the graduate program. In some respects it's even better, real. This opportunity exists for all of us, all the time. Usually one doesn't get around to it until graduation. And maybe 90% duck. Drive a cab, slop spaghetti. Wouldn't it be better to find out now?

COMPROMISES

Slowing down the increase to take, say, three years might soften the blow and might be the simplest solution. It doesn't really solve anything: the cost/benefit ratio of the College, the problem of getting new faculty and keeping the old, or even rationally approach the split between College and Institute. It won't solve the continuing students dilemma nor help the entering student plan for the future.

Another approach would be to shift the greater portion of the burden onto the entering classes. This will generate a student body that will by definition support, be better prepared to support the costs. One might not be too happy with the kind of student body that this would generate but no doubt it would be perfectly suited for the future. We will lose the older student who is financially independent from home, but we seem hellbent on that course in any case. One finds it immensely preferable to the pauperization that they undergo presently.

A more radical solution would be to shift half of the class time onto the MFA students, the TA's. Give the faculty a healthy pay increase for each class period and then halve the required time. Tuition may not need to go up at all. This would really test the 'working artist with stipend' philosophy. It would also open up studio time and maybe strengthen the MFA program. A prototype might be found in the current filmmaking department structure.

Lastly and least satisfactory of all would be to meet this increase and simultaneously put a ceiling on tuition hikes or freeze them for a year or two. Neither the ceiling or freeze will prevent the drastic erosion in financial aid (the number of classes covered by Endowment) or stem the overwhelming growth of the pool of students needing aid. Further, a freeze will simply defer the next hike and essentially guarantee the next one will be as great. One suspects that the students can as well afford a deferred hike no better than they can a n increase to rectify the faculty wage situation.

IN THE BALANCE

Against the possibilities one might consider the plant facilities, equipment, studio space (whatever happened to Fort Mason?), the Institute—Extension et al, the College—courses and programs, and the people. One tries to remember that there are no enemies here.

—Fred Hawkins

WHAT'S NEW at ANNE'S? (Bremer Memorial Library)

TYPE NOW! You can do it on the Royal Manual Elite, kept for you in the Media Department. Also to be checked out are photoslides of John Heart field's Photomontages and Garry Winogrand's current show at MOMA, New York, "Public Relations"; and new slides of works by Motherwell, Duchamp, and Peasant Paintings from the Republic of China.

Currently Collecting in Media are tapes of contemporary music, such as Steve Reich, Phillip Glass and Terry Riley.

For Filmmakers; Recorded Lectures from this semester's Soundtrack Class, being taught by Wayne Schotten.

Sharon (the Cataloging Librarian) says, "grab a bit of immortality: Donate to the small but growing Artist's Books collection." Also see the exhibit in the Library Showcase.

Honorable Mentionable: Welcome Frank (Circ Clerk).

—Margaret

The Library hours during the Fall Semester are as follows: Monday-Thursday 9am-8pm, Friday 9am-5pm.

Many people have requested that the library be open during the weekend. The library is interested in making the library accessible to users, but there are no funds to increase the staff or student workers. Therefore, the current staff would rotate their schedules.

The services that could be provided on the weekend would consist in the circulation of books, access to the periodicals, stacks and Reference areas. The media department would be closed, but access to the tape recorder and slide projector would be available. Media slides and tapes would not be available.

Please help us serve you by answering honestly the following questions:

1. If the library could only be open one day of the weekend, which day would you wish to use the library?

Saturday _____

Sunday _____

2. If the library could be only open for the following hours on that day, which block of hours would you use?

A. 9am—1pm _____

B. 1pm—5pm _____

C. 5pm—9pm _____

OTHER: _____ Please specify time

Thank you. Please return these to the library or to the library box in the Receptionist's office.

